

David and Goliath: An Oratorio

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Abstract

This thesis involves composing a dramatic work, *David and Goliath: An Oratorio*, for chorus and orchestra, with an emphasis on emulating eighteenth-century English oratorio style. A framework for writing compositions based on appropriating foreign cultural or historical characteristics is suggested, with specific emphases on choral works incorporating sacred text. The Baroque oratorio's history is examined, and its prominence in 'Georgian' Britain throughout the eighteenth century and its corresponding stylistic aspects is investigated, including form, instrumentation, notation, harmony, and text. In addition, the cross-cultural differentiations of the biblical text of David and Goliath are discussed, as it is paraphrased into a libretto to complement music with similar tonality, figurations, and harmonic language of late Baroque style.

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Introduction

The concepts of pastiche and cultural appropriation in music occur in several instances throughout history, as many composers have attempted to evoke a certain quality of historical or folk environment foreign to them. Works such as Mozart's *Symphony No. 29* and Grieg's *Holberg Suite* evoke elements of imitation, as the composers consciously attempted to suggest Baroque stylistic features in the timbre, articulation, and texture of the orchestra. Similar to this idea is appropriating styles from a different ethnic group or culture, such as the exotic touch that French *grand opéra* often conveyed in works such as Bizet's *Carmen* or Verdi's *Aida*. Elements of cultural appropriation are found throughout much of musical history in the adaptation of folk dances, from J.S. Bach's French suites to the Polish and Hungarian dances of Chopin and Liszt, respectively. This thesis involves postulating a framework for integrating these types of stylistic attributes from foreign sources, whether historical or geographical, while focusing on choral compositions adapting sacred texts. The focus will be composing a dramatic work, *David and Goliath*, for chorus and orchestra, with an emphasis on emulating eighteenth-century English oratorio style. The Baroque oratorio's history will be examined, whereby investigating its prominence in 'Georgian' Britain throughout the eighteenth century and its corresponding stylistic aspects, including form, instrumentation, notation, harmony, and text. In addition, the biblical text of David and Goliath will be paraphrased into a libretto to complement music with similar tonality, figurations and harmonic language of late Baroque and early Classical style.

This project has several research objectives, including historical analysis of the stylistic traits of oratorio, the musical 'language' of Baroque English music, and the socio-cultural landscape of religious drama in Georgian Britain, and a cross-cultural examination of the David and Goliath story as it appears in different religions and cultures. The composition will

incorporate these research elements into the music, and thereby create an oratorio in a style similar to that of eighteenth-century Britain. Upon completing a thorough examination of eighteenth-century style, a new work will be composed incorporating stylistic and compositional paradigms from this period, however the composition will not be completely entrenched to eliminate musical creativity and authenticity. The composition will thereby demonstrate an effective framework of incorporating external sources into new music, with specific reference to historic styles, cultural environments, and antiquated models.

Chapter One: Georgian Britain and the Oratorio

The term ‘Georgian’ Britain is used to describe the reign of four Hanoverian Kings, George I through George IV, in Britain between 1714 and 1830, having succeeded the House of Stuart.¹ This era in British musical history was rather heterogeneous, as several composers gained national prominence with varied genres of works, both instrumental and vocal. Domestic composers such as Thomas Arne, Jeremiah Clarke, Maurice Greene, and John Stanley have large repertoires of music composed during this period, yet much of the acclaim of English Baroque music belongs to George Frederic Handel and Johann Christoph Pepusch, both German immigrants. Public concerts were increasingly popular moving into the 1720s, and as Michael Tilmouth explains, “the emphasis on music-making shifted, with the modest attainments and self-enjoyment of the amateur all too often discounted in comparison with the more brilliant and extrovert achievements of the professional virtuoso.”² This is evident in the rise of opera throughout continental Europe, which was comparative in Britain at the beginning of the Hanoverian succession, as Pepusch, Handel, and earlier, Henry Purcell, had capitalized on the growth of the genre. Ilias Chrissochoidis contends that this growth could be attributed to political reasons, including “increased tension with Spain, a wave of anti-Catholicism, and fierce opposition to Robert Walpole’s policies,” which led to the creation of a national musical identity.³ Yet the genre that grew the most during Georgian Britain, the English oratorio, as Chrissochoidis explains, “holds the key for the historic transformation of [Handel] into a British

1. Neil W. Hitchin, “The Politics of English Bible Translation in Georgian Britain: The Alexander Prize,” *Transactions of the Royal Historical Society* 9 (1999), 78.

2. Michael Tilmouth, “The Beginnings of Provincial Concert Life in England,” *Music in Eighteenth-Century England: Essays in Memory of Charles Cudworth*, Christopher Hogwood and Richard Luckett, eds. (Cambridge: Cambridge University Press, 1983), 2.

3. Ilias Chrissochoidis, “Handel at a Crossroads: His 1737-1738 and 1738-1739 Seasons Re-Examined,” *Music and Letters* 90, no. 4 (2009): 603.

monument.”⁴ This brief description of the cultural milieu of Georgian Britain regarding music will be expanded upon, as the socio-cultural landscape undoubtedly impacted the music composed during the era. In addition, several aspects of oratorio, including etymology, historiography, and form will be discussed, as well as musical characteristics such as the treatment of melody, harmonic language and texture. These elements shall provide a concise understanding of the subject and aid the application of the research into the thesis’ musical composition.

First, the semantics of ‘oratorio’ will be examined, and the historiography on the subject reviewed, to create a cohesive characterization on the genre in order to generate an accurate musical interpretation. Malcolm Boyd creates a dialogue to question the terminology of ‘oratorio,’ as he points to the ambiguity of the term, having several different inferential meanings: “a building (oratory); non-liturgical spiritual exercises; or a single musical composition to a sacred text, possibly but not necessarily performed in an oratory.”⁵ Boyd contends that much musicological research has been plagued by this ‘inexactitude,’ and “musical compositions have been granted or denied the title of oratorio through imprecision, to bolster a particular view of the nature of the genre, or to inflate the importance of the part played in its development by a particular composer.”⁶ Several of Handel’s works have erroneously been labeled oratorio, such as *Hercules* and *Semele*, two works based on mythology, not sacred texts, the latter being an integral foundation of oratorio. The term *secular oratorio* is therefore intrinsically self-refuting, and Howard Smither emphasizes that “in a genre classification of Handel’s works based on the terminology of his time, [seven] compositions would be excluded

4. Chrissochoidis, 599.

5. Malcolm Boyd, “Baroque Oratorio: A Terminological Inexactitude?” *The Musical Times* 119, no. 1624 (1978): 507.

6. Ibid.

from the oratorio category.”⁷ Because of these disputes, this thesis’ musical composition will adhere to the foundational rudiments of oratorio as described by Smither, being “a sacred, unstaged work with a text that is either dramatic or narrative-dramatic.”⁸

English oratorios were predominantly performed in theatres, and as William Weber states, “the performances resembled both concerts and the opera in different respects.”⁹ Handel, as Weber explains, was still very much a theatrical entrepreneur, and his oratorios would have been abundant with subtle dramatic insinuations. This accounts for the use of dramatic elements in his music, and because stage directions are continuously found in Handel’s autograph scores, oratorio, though fundamentally lacking any stage action, was inherently dramatic in Handel’s mind. Winton Dean points to examples in early works such as *Israel in Egypt* and *Athalia*, where entrances and exits were written for characters along with scenery and landscape, and “later oratorios are [also] full of stage directions, sometimes very detailed.”¹⁰ As Ralph Webb explains, “in a dramatic/musical work, the words and music are inseparable and indivisible; the music illuminates and articulates the dramatic situation,”¹¹ which illustrates Webb’s idea of the basis for the dramatic element of oratorio. Handel and others used voice and orchestra interchangeably to create vivid interpretations of text, whereby using the timbre of instruments, word painting and tonal structures to transform libretti into music. The “swiftness and intensity with which the

7. Howard E. Smither, *The Oratorio in the Baroque Era: Protestant Germany and England* (Chapel Hill, NC: The University of North Carolina Press, 1977), 350.

8. Boyd, 507.

9. William Weber, *The Rise of Musical Classics in Eighteenth-Century England: A Study in Canon, Ritual, and Ideology* (Oxford: Clarendon Press, 1992), 121.

10. Winton Dean, “The Dramatic Element in Handel’s Oratorios,” *Proceedings of the Royal Musical Association* 79 (1952-3): 34-39.

11. Ralph T. Webb, “Handel’s Oratorios as Drama.” *College Music Symposium* 23, no. 2 (1983): 125.

composer's imagination responds to the drama,"¹² as Dean explains, gives life to his works without using action, and thus is the foundation for the ability of an oratorio to effectively translate the text into music.

Dean and Webb both write commentary on the dramatic element of eighteenth century oratorio and the various methods composers such as Handel, Pepusch, Greene, and Arne used to articulate these depictions. Dean goes into great detail about the use of the chorus, and how "they are generally the central pivot on which [the action] all moves, as in many Greek tragedies, [and] it is the fact that they are intensely concerned on the human level that it gives such power to their dramatization of the moral issues at stake."¹³ Therefore, one of the main differences in style of the shift from opera to oratorio is the chorus' centralized part of the music, and how it acts as a mediator between the characters. Regarding the solo and ensemble music, Webb states "the normal Baroque procedure placed the action in the recitatives, whereas the arias were reflective." Moreover, Webb points to four other differences English oratorio had from *opera seria*, the majority of which deal with the structure and layout of music, as composers would "manipulate musical conventions to accommodate dramatic synthesis."¹⁴ These include the abandonment of a hierarchal structure of importance between characters, as the main characters did not necessarily have the most music to sing; the reduction of *da capo* arias to maintain the dramatic emphasis; the augmentation of arias and duets to incite action rather than being merely reflective; and the departure from using repetitive schemes in recitative and aria to make it "impossible to predict

12. Dean, 39.

13. Dean, 39.

14. Webb, 141.

what would happen next.”¹⁵ The modification of the recitative sections is particularly significant, as the *secco* tradition was being amplified by *accompagnato* and *obbligato* techniques.

One can see the embodiment of these and other transformations in several examples throughout Georgian Britain. The continual expansion of the chorus from predominantly homophonic to exploring different rhythms through melismatic sections and fugal texture can be found in several of Handel’s choruses. These include early instances such as “Ye Sons of Israel Mourn” from *Esther* (see Fig. 1) to later examples from *Messiah* such as “And the Glory of the Lord” (see Fig. 2) and “For unto Us a Child Is Born” (See Fig. 3). Other English composers’ examples of innovative advancements include “Pretty Prattler, Sad Tho’ Sweet” from Maurice Greene’s *Phoebe* (see Fig. 4), and “Let Not Those Who Love Complain” from Thomas Augustine Arne’s *Alfred* (See Fig. 5). Among other factors, these works echo both the development of the aria’s unpredictability and the expansion and increased prominence of the chorus. Oratorio was expanding in continental Europe as well, as new breakthroughs can be found in J.S. Bach’s *St. John Passion*, such as the chorus’ development in “*Lässest du Diesen Los*” (see Fig. 6). A later example is C.P.E. Bach’s *Die Israeliten In Der Wüste*, particularly in sections as “*Gott, Meiner Väter Gott, was Lässest du mich Sehn*” (see Fig. 7) and “*O Bringet uns zu Jenen Mauren*” (see Fig. 8) where several innovative uses of form are implemented, especially in the arias.

15. Webb, 140-141.

Fig. 1: Expansion of polyphonic and fugal texture in Handel's earliest oratorio, *Esther*.¹⁶

This musical score illustrates the expansion of polyphonic and fugal texture in Handel's *Esther*. It features five staves with vocal parts. The lyrics are: "mourn, klagt, ye sons of Is - rael mourn, klagt, ihr Söh - ne Ju - da's", "Ye sons of Is - rael mourn, klagt, ihr Söh - ne Ju - da's", "mourn, klagt, ye ne - ver to your coun - try shall re -", "mourn, klagt, denn nim - mer kehrt zur Hei - math ihr zu -", and "sons of Is - rael mourn, mourn, ye sons of Is - rael mourn, ye ne - ver to your coun - try shall re -", "Söh - ne Ju - da's klagt, klagt, ihr Söh - ne Ju - da's klagt, denn nim - mer kehrt zur Hei - math ihr zu -".

Fig. 2: Handel demonstrating four different textual lines moving in polyphony.¹⁷

This musical score demonstrates four different textual lines moving in polyphony. It features four staves with vocal parts. The lyrics are: "it, hath spo - ken it, of the Lord . . . hath spo - ken it, and all flesh . . .", "be re - veal ed, and all glo - ry, the glo - ry of the Lord shall be re - veal - ed,".

Fig. 3: Melismatic layering over syllabic parts to emphasize text was a major initiative in Georgian Britain.¹⁸

This musical score illustrates melismatic layering over syllabic parts to emphasize text. It features four staves with vocal parts. The lyrics are: "us a Son is giv - en, un - to us a Son is", "us a Son is giv - en, un - to us a Son is".

16. George Frideric Handel, *Esther* (Kassel, Germany: Bärenreiter, 2002), 35.

17. George Frederic Handel, *Messiah* (New York: Dover, 1989), 17.

18. Ibid., 56.

Fig. 4: Greene's innovative use of increasingly varied rhythms, particularly in the arias.¹⁹



Fig. 5: Expansion of the ensemble movements: Trio and Duet sections becoming increasingly independent.²⁰

Fig 6: A further example of text overlap in J.S. Bach's *St. John Passion*.²¹

19. Maurice Greene, *Phoebe: A Pastoral Opera* (London: Stainer and Bell, 2004), 65.

20. Thomas Augustine Arne, *Alfred* (London: Music Britannica 47, 1981), 48.

21. Johann Sebastian Bach, *St. John Passion* (London: Ernst Eulenburg, 1961), 74.

Fig. 7: CPE Bach's development of the recitative sections to include choral responses.²²

sehn? Was muss ich hören?
hold? What must I hear?

Bei diesem Anblick voll Verderben vergisst mein Herz, dass ihr Ge-
The horror of this dreadful sight makes my heart forget that all their

Chor

Wir ver - gehn, wir vergehn!
We are lost, we are lost!

Wir ver - gehn wir vergehn!
We are lost, we are lost!

Wir ver - gehn, wir vergehn!
We are lost, we are lost!

Wir ver - gehn, wir vergehn!
We are lost, we are lost!

Fig. 8: Changing of meter amid arias became increasingly widespread, in both Georgian Britain and continental Europe, as demonstrated by CPE Bach.²³

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Allegro

Sind wir zum Lei - den denn ge -
Are we thus born for nought but

p *f* *tr* *(^)*

Fine

Other key factors of English oratorio allowing for dramatic effect are word painting and the use of tonality and instrumental colour to depict mood or atmosphere. To Webb, the abandonment of a dichotomy between drama and music is an integral element of oratorio, as “the music articulates and complements the drama, or the drama prescribes the musical form and

22. Carl Philipp Emanuel Bach, *Die Israeliten in der Wüste* (Budapest: Editio Musica, 1971), 43.

23. *Ibid.*, 24.

style.”²⁴ The use of the orchestra, from using “violins to represent love, [and] trumpets to represent patriotism,” as Eleanor Selfridge-Field describes, allowed the oratorio to achieve “grandiosity that [opera] otherwise prevented.”²⁵ Orchestration played a major role in creating an artistic interpretation of text, as “selected use of instruments introduced a new dimension to the existing choices for text illustration, which otherwise consisted of meter and melodic figure.”²⁶ Smither’s account for the orchestration of English oratorio “ranged from basso continuo support for arias and choruses throughout two-part accompaniments (continuo and unison violins) and richer accompaniments in four, five, six, or even more parts, to large concerto grosso accompaniments.”²⁷ An important stylistic trait of the period is the orchestra’s subordinate role in arias, as it is not meant to “provide contrapuntal competition, but complement it and fill in while the voice rests.”²⁸ It can be assumed that composers such as Handel, Greene, and Pepusch would not have followed the same instrumental framework for every composition, and therefore it is imperative to dissect the repertoire to gauge their various patterns.

Regarding the harmonic structure of the Baroque oratorio, Leonard Ratner suggests a ‘solar’ explanation for the tonality that composers of the period adhered to, saying that church modes are reinforced, and “the tonic was a ‘sun’ surrounded by a constellation of closely related keys.”²⁹ David Ross Hurley, in a summation of Handel’s paradigms of oratorio composition, proposes “unity of key is promoted by subordinating related degrees to the tonic, and by

24. Webb, 143.

25. Eleanor Selfridge-Field, “Italian Oratorio and the Baroque Orchestra,” *Early Music* 16, no. 4 (1988): 508.

26. *Ibid.*, 510-511.

27. Smither, 355.

28. *Ibid.*

29. Leonard G. Ratner, *Classical Music: Expression, Form, and Style* (New York: Schirmer, 1980, 48-51).

occasional returns of the tonic key.”³⁰ Handel’s oratorios had deliberate tonal structures, and Webb goes into great detail about the patterns of the keys chosen, emphasizing that artistic unity is created by the methodical outline of tonality. In order to balance dramatic levels, Webb contends that “static sections of lesser intensity must be written which either throw into sharper relief the highly intensive sections or release and relieve the tension built up during the active segments.”³¹ There is a striking example of this in *Saul*, where Handel “articulates Saul’s rage by thrusting us into [a] previously unused tonality,” which gives the listener an abrupt sense of tension, one of the many uses of tonal shifts for dramatic effect.³²

In sum, English oratorio is a multi-faceted entity that, although staged without action, is filled with dramatic elements and therefore gives the composer a greater challenge to convey text and scenery than opera. Yet to be discussed is the application of text and music, and the librettists’ methods of writing poetic syntax, language, and rhyme schemes from the period. Through an analysis of several libretti written in eighteenth-century England, overarching themes will be determined of literary models that writers such as Charles Jennens, Newburgh Hamilton, and Thomas Broughton would have used to adapt religious text. These themes will broaden the understanding of sacred text adaptation, and assist in developing a framework for compositions based on integrating foreign sources. Furthermore, a thorough analysis of the Biblical story of David and Goliath will shed light on the themes, characters, and subtext, providing conclusions as to an accurate portrayal of the story. In addition, previous musical settings of the David and Goliath story will serve as influence, as they will give guidance as to composers’ strategies toward the treatment of the text. Moreover, examining the underlying sociocultural landscapes at

30. David Ross Hurley, *Patterns of Creation in his Oratorios and Musical Dramas, 1743-1751* (New York: Oxford University Press, 2001), 99.

31. Webb, 128.

32. Ibid., 135.

both the time of the biblical story and eighteenth-century Britain will give insight to the cultural and religious economies, and whether these would have impacted a musical adaptation of the text. Along with considerations on text adaptation, examination of repertoire from the period and the stylistic traits previously discussed will prove valuable in the thesis' musical composition.

Chapter Two: David and Goliath: A Cross-Cultural Examination

The David and Goliath story found in the Bible, a seemingly heroic tale of good against evil, fundamentally lends itself to the potential for dramatic musical accompaniment. In order to gain as much information about the text, characters, and themes to accurately portray the story, a cross-religious examination of the story will be presented, as well as analyses of previous musical adaptations of the story. While the majority of these compositions do not fall within the eighteenth century, they will give direction of artistic strategies toward approaching the text, and demonstrate other composers' treatments of the characters' timbres and vocal ranges; instrumentation and orchestral colour; and overarching plot themes. These facets will all help determine how composers have perceived the story and what kind of atmosphere they sought to evoke for the various scenes. Furthermore, analyzing the various libretti composed for eighteenth-century English works will examine the various paraphrases of the text and how each librettist treated the language and syntax. Finally, a discussion of the cultural milieu of Georgian Britain, as well as the underlying historical themes at the time of the biblical story will give insight as to the appropriate treatment of the text, characters, and the respective music reflecting them, as patronage or other factors may have impacted librettists' and composers' strategies toward adaptation.

The story, though commonly referenced from 1 Samuel 17 (the long version), is also referenced twice more in the Old Testament, in 2 Samuel 21:15-22, and 1 Chronicles 20:5 (short versions), as well as the Babylonian Talmud in Sotah 42(b), the Qur'an in Sura 2 (Al-Baqara), Ayah 251, and the Dead Sea Scroll 4QSam^a. The biblical narrative describes a courageous boy, David, slaying a ferocious, superhuman giant, Goliath, and his eventual rise to being King of Israel. This account comes into question when other translations of the story are considered, as

the Qur'an mentions minimal information about Goliath's size and physical attributes, whereas the biblical version goes into great length about his vastness and terror. In the King James biblical translation, Goliath's head is removed by David's sword, whereas the Qur'an takes a less violent approach: "[the Israelites] defeated [the Philistines] by permission of Allah, and David killed Goliath, and Allah gave him the kingship and prophethood and taught him from that which He willed."³³ The Qur'an conveys a more sympathetic approach to Goliath, and discredits the biblical emphasis of David's improbable feat against a much stronger Goliath. In the Babylonian Talmud, "the Philistines came [relying] upon the might of Goliath," and that he stood with impudence, taunting the Israelites before him.³⁴ Furthermore, Benjamin Johnson looks at 4QSam^a, comparing the text to that of the three biblical versions, and reaches a conclusion that "the few extant variants for the narrative of David and Goliath in 4QSam^a will not solve the debate about the short and long versions of the story," but rather it "giv[es] evidence that the long version of the David and Goliath story has stronger textual support than previously recognized."³⁵ Therefore, these conflicting interpretations make a libretto adaptation controversial, as there are evidentially several different variations of the way the premises, such as the depiction of violence, can be communicated.

Upon investigation of the literature on the subject, there appear to be several other incongruities with the story, and scholars have attempted to reconcile these through historical research by pointing to errors in translation, therefore causing some information to be misleading. In the biblical versions, much of the text appears to be lost in translation, as there are numerous inconsistencies found with names and narratives in the accounts. An example of such

33. Qur'an: 2:251 (E.H. Palmer Translation).

34. Talmud: Sotah 42b (Johanan bar Nappaha Translation).

35. Benjamin J.M. Johnson, "Reconsidering 4QSam^a and the Textual Support for the Long and Short Versions of the David and Goliath Story," *Vetus Testamentum* 62, no. 4 (2012): 549.

is the misleading information of who killed Goliath, as the 2 Samuel text reads “Elhanan the son of Jaareoregim, a Bethlehemite, slew Goliath the Gittite, the staff of whose spear was like a weaver's beam.”³⁶ Conversely, the 1 Chronicles passage indicates “Elhanan the son of Jair slew Lahmi the *brother* of Goliath the Gittite, whose spear staff was like a weaver's beam.”³⁷ Johnson points out discrepancies with the fluctuating information of Goliath's height and the reasons could be either “a scribal exaggeration in order to aggrandize David's feat, [or] a scribal rationalization in order to give the account more verisimilitude.”³⁸ In addition, Dominique Barthélemy et al. create a dialogue of these, and other, inconsistencies with the story, and try to rationalize which translation should be accredited with being the most accurate. Factors such as literary historical marks, rhetorical critical observations and textcritical approaches influenced their opinions, and ultimately the scholars came to different conclusions, citing merit to all accounts.³⁹ Therefore, the diversity of depicting the characters and story in an adapted dramatic text is sizeable, as there are several routes to assessing the underlying issues presented in the different versions.

Heda Jason investigates the thematic basis of the story, including an analysis in *ethnopoetic* terms, in an attempt to “determine whether or not to consider the story as stemming from oral literature, and if so, to which genre does it belong; and further, how does this fact contribute to our understanding of the Biblical text.”⁴⁰ Jason presents several foundational similarities between David and Goliath and the classic fairy-tale structure, such as the use of formulaic numbers. This is evident in the fact that David has three older brothers, and “the plot

36. 2 Samuel 21:19 (Authorized [King James] Version).

37. 1 Chronicles 20:5 (AV).

38. Johnson, 540.

39. Dominique Barthélemy, et al., *The Story of David and Goliath: Textual and Literary Criticism* (Fribourg, Switzerland: Fribourg University Press, 1986), 121.

40. Heda Jason, “The Story of David and Goliath: A Folk Epic?” *Biblica* 60, no. 1 (1979): 36.

would have been the same had only one brother functioned in the story, [but] in such a case, there would have been no formulaic number, and the result would have been two characters alone.”⁴¹ Similarly, anthropomorphic terms in the text contribute to an understanding of the oral tradition, such as the inclusion of only one woman in the story (Saul’s daughter), the emphasis on David’s youth, and group characters functioning as a single person. Furthermore, only two characters are described in physical terms, and “the one detailed description of costume and equipment worn refers not to David, as is customary in the historical and national epic.”⁴² Finally, similar to the adaptation of *Saul*, all the characters are human and natural, including Goliath, and “no deeds beyond normal mortal ability are attributed to him.”⁴³ David relies on his physical strength, not on God, to defeat Goliath, and does not have supernatural powers. Jason concludes that the story is certainly a work of oral literature, and therefore these elements should be taken into consideration when adapting a libretto, rather than relying solely on the biblical translation.

There have been numerous attempts to adapt the David and Goliath story to music, including versions by Handel (though only the victory celebration at the onset of *Saul*), Giacomo Carissimi, Arthur Honegger, Johann Kuhnau, and Karel Salomon. These adaptations have several elements in common, but ultimately all take different approaches to the story. Carissimi’s *Dialogo Del Gigante Golia* presents a short narrative-dramatic work, primarily with recitative sections and occasional choruses, which articulate the archetypal Baroque chorus style of addressing moral issues and acting as a mediator between characters. Carissimi’s Goliath is a bass voice who relentlessly taunts the Israelites and David, a soprano. The text is predominantly

41. Jason, 47.

42. Ibid., 49.

43. Ibid., 50.

a paraphrase of the 1 Samuel text, presenting Goliath as superhuman and the Israelites being extremely afraid. The chorus declaims in a homophonic chorus “heu nos miseros, heu dolentes, heu perditos (Woe to us, poor wretches, woe men of sorrows, woe lost men),”⁴⁴ exemplifying the pessimism and hopelessness the Israelites felt. Karel Salomon, an Israeli composer, composed *David and Goliath: A Miniature Opera in Three Scenes*, which incorporates Israeli musical elements into the score, and depicts a more dreadful characterization of Goliath by having him shout boasts onomatopoetically (“ou-a”, etc.) and incessant taunts at David.⁴⁵ Salomon’s emphasis on making Goliath seem invincible therefore makes David’s victory even more satisfying, as several dances and choral victory chants ensue following Goliath’s demise. This adaptation of the story furthers Carissimi’s portrayal of David as divine, emphasized through the first scene where David’s father, Jesse, stresses that no individual at his age could achieve victory over such a man as Goliath.

Arthur Honegger’s *Le Roi David* is labeled as a *symphonic psalm*, and it briefly presents the David and Goliath story in a narrative between two musical movements, *Entrée de Goliath*, and *Chant de victoire*. Goliath’s entrance is represented through a trombone fanfare in the Dorian mode, emphasizing his powerful appearance and cruel intentions (see Fig. 10). Following a narration of the biblical passage, the chorus declaims David “*L’Eternal l’a choisi, l’Eternal le soutient* (Chosen and supported of God)” in a victorious chorus.⁴⁶ Honegger did not choose to depict Goliath as unconquerable, and ultimately a more sympathetic characterization is

44. Giacomo Carissimi, “Dialogo Del Gigante Golia,” *Dialogo Del Gigante Golia Oratorios*, Orchestra and Chorus of Musica Fiata, La Capella Ducale (Roland Wilson, Conductor. CPO: Deutschlandfunk, 2005).

45. Karel Salomon, *David and Goliath; A Miniature Opera in Three Scenes* (Tel-Aviv: Israeli Music Publications, 1957), 32.

46. Arthur Honegger, *Le Roi David: Symphonic Psalm in Three Parts, After a Drama by Rene Morax* (Lausanne, Switzerland: Foetisch Freres, 1952): 11.

presented. In contrast to Salomon and Carissimi's emphasis on Goliath's demise, Honegger's approach is more about exalting David and maintains the focus on his achievement. A further example of the story adapted to music is in Kuhnau's Piano Sonata, *Der Streit Zwischen David und Goliath*, where the composer employs several artistic uses of text painting to emphasize Goliath's might and bravado. Kuhnau even marks instances of musical motif above the staff, such as "*vien tirata la selce colla frombola nella fronte del Gigante* (the sling with a rock is pulled back in front of Goliath)," at which point there is a descending line followed by a sixty-fourth note ascending run to imitate the sling stretching and releasing a rock at Goliath (see Fig. 11). This is followed by Goliath's death (marked "*casca Goliath*"), which is translated through a descending bass line, modulating from C major to F minor. These instances demonstrate that Kuhnau sought to illustrate a vivid image of David courageously defeating an enormous Goliath, and the creative uses of technique and subtitles assist him in achieving this representation.

Fig. 10: Fanfare used to depict Goliath's entrance in Honegger's *Le Roi David*.⁴⁷



Fig. 11: Kuhnau's use of subtitles and musical artistry to portray Goliath's death.⁴⁸



47. Honegger, 11.

Considerations of the libretti written during Georgian Britain reveal parallels to the cultural and religious economy and their relationships with music. Ruth Smith goes into detail of the various inspirations librettists used to paraphrase biblical commentary and the religious debate on these adaptations of scripture. To Smith, “the language respected the style of the original,” and the poetic stylizations bring out key features of “repetition, the use of abstract terms for concrete; [and] the attribution of sense and action to inanimate objects.”⁴⁹ The English oratorio text had several common structures, such as simple characters that were exalted and edifying, leading to controversy in Georgian Britain amongst Church and literary circles, such as the debatable adaptation of Samson as a person independent from God. Smith explains that several groups desired to view certain biblical characters as godlike, as they “preferred to show Samson as intermittently divinely inspired, but at the same time to show the miraculous elements in his life as reconcilable with reason,” contradictory to the viewpoints of contemporary orthodox theologians.⁵⁰ Additionally, these individuals were concerned with discrediting miracles and other divine elements, such as “the implausibility of a personal God revealing Himself.”⁵¹ Regarding this thesis’ adaptation of the David and Goliath story, David Hunter asserts that British composers “attempted to craft their works to appeal to the anticipated paying audience,”⁵² and therefore, despite views to the contrary on text adaptations of divine

48. Johann Kuhnau, *Piano Sonata: Der Streit Zwischen David und Goliath* (Leipzig: Breitkopf und Härtel, 1901), 129.

49. Ruth Smith, “Intellectual Contexts of Handel’s Oratorios,” *Music in Eighteenth-Century England: Essays in Memory of Charles Cudworth*, Christopher Hogwood and Richard Luckett, eds. (Cambridge: Cambridge University Press, 1983), 128-129.

50. Smith, 126.

51. Ibid.

52. David Hunter, “Patronizing Handel, Inventing Audiences: The Intersections of Class, Money, Music and History,” *Early Music* 28, no. 1 (2000): 41.

individuals, it can be inferred that the text may have glorified David and execrated Goliath to appeal to the typical patrons, the upper class, nobility and clergy.⁵³

In sum, an examination of the audience of Georgian Britain may provide the best insight and guidance as to composing a libretto for David and Goliath. The fact that Handel was an entrepreneur and needed to make income from his music, as Hunter suggests, causes one to infer that the music would be written to depict a certain point of view, such as the uproar that occurred from the *Saul* adaptation. In particular, there are evidently several different routes in interpreting the characterization of Goliath, and the stylistic representation of the antagonist in Georgian Britain drama, such as Polyphemus in *Acis and Galatea*, Tolomeo in *Giulio Cesare*, and Harapha from *Samson*, will shed light on the appropriate portrayal. In *Saul*, Handel has already presented an interpretation of David, which will help to discern a suitable characterization, including vocal range, language, and whether there was an element of divine inspiration. From the research of Barthélemy et al., it is clear that the discrepancies of the story are vast, and therefore discretion must be used to eliminate the ambiguities of the various texts. Jason's research, however, suggests that the story's oral tradition prevents the sole reliance on biblical text, as the aforementioned themes of physical descriptions, formulaic numbers, and anthropomorphic terms are integral in comprehending the story's subtext and nuance.

53. Hunter, 34.

Chapter Three: Compositional Analysis of *David and Goliath: An Oratorio*

The concluding section of this thesis will analyze the composition *David and Goliath: An Oratorio* itself, whereby examining the musical and textual elements implemented from the research. First, a comprehensive analysis of the libretto, including biblical text paraphrase, will undergo an evaluation, and other examples of the era will be drawn to demonstrate its similarity to libretti composed during Georgian Britain. Justifications for rhyme schemes, text language, and archaic stylizations will also be presented to rationalize their usage in the text. Furthermore, an explanation of the adaptation of the David and Goliath story will be provided, with regard to its themes, subtext, and comparisons to other musical adaptations of the story. As well, through a comprehensive analysis of the composition's musical aspects, such as tonality, instrumentation, timbre, and texture, parallels will be drawn to other compositions to provide evidence that it stylistically fits a similar framework to an eighteenth-century style. Moreover, individual analyses of the choral and instrumental parts will validate these stylistic formulae, as well as the broader issues of organization and structure of music. Vocal analyses will include the organization of chorus, recitative and aria sections, as well as vocal ranges and stylistic parallels to other English oratorio vocal scores. The instrumental evaluations will include orchestration, the 'doubling' of various instruments by others, counterpoint, and voice leading, while once again drawing on parallels of period examples.

The libretto of *David and Goliath* is drawn from the King James (Authorized Version) text of the bible, while using the long version (1 Samuel 17). The recitative sections are literal paraphrases from the biblical text, slightly adapted to represent a declamatory style, rather than narrative. In addition, several recitatives are modified to create a poetic stylization, such as in the fifth recitative. This stems from an operatic tradition, as evident in Handel's *Acis and Galatea*,

whereby the recitatives are modeled to have a rhyme scheme, such as “Lo, here my love, turn, Galatea, hither turn thy eyes/ See, at thy feet the longing Acis lies.”⁵⁴ Conversely, Handel modifies the recitative formula in his oratorios, as in *Samson* where very few rhyming couplets exist. An example of this is Samson’s recitative “Justly these evils have befall’n thy son/ Sole author I, sole cause, who have profan’d.”⁵⁵ *David and Goliath* implements the use of both styles of recitative language, as it is difficult to pinpoint exactly where in Georgian Britain, if at all, composers abandoned one method and commenced another. Furthermore, abbreviated suffixes, used to lyricize text and truncate syllables, are frequently employed in *David and Goliath*, as they are in Georgian Britain oratorio, such as in John Stanley’s *Zimri*, where one finds text such as “Why art thou thus, when in the blossom’d bow’r,”⁵⁶ and “Embrac’d by beauty and regal’d with wine.”⁵⁷ While these examples merely offer a taste of the language of Georgian Britain, one can see the syntax that this thesis’ composition parallels, and that it provides a starting point in an examination of the entirety of the work.

Ruth Smith, in her aforementioned analysis of Handel’s librettos, offers several distinctive qualities of the language found by his librettists. For example, “an insistence on pathos, the use of contrast, the presentation of emotion rather than action; the extended use of the Chorus for unqualified commentary; the centrality on the virtuous nation rather than the sympathetic individual and the championship of that nation by an accessible yet miraculous God.”⁵⁸ Several of these facets are apparent in *David and Goliath*, such as the Israelites’ consistent fear of Goliath and pleas of mercy (“Save us, God and guide/ Thy mercies provide.”)

54. George Frideric Handel, *Acis and Galatea* (Kassel, Germany: Bärenreiter, 2001), 47.

55. George Frideric Handel, *Samson: Oratorio in Three Acts* (Hans Dieter Clausen, ed. New York: Bärenreiter, 2011), 35.

56 John Stanley, *Zimri: An Oratorio* (Huntingdon, England: King’s Music, 1988), 29.

57. Ibid., 46.

58. Smith, 118.

The action is presented only in the recitative sections, whereas the arias and choruses are all reflections of emotion based on the action. The Israelites (the ‘virtuous nation’) retain the centrality of the oratorio, and remain a mediator between the two main characters, congruent to the chorus style of English oratorio. Finally, the accessible and miraculous God aids David in the defeat of Goliath, exemplified by the Israelites praising God, not David, in the final chorus. This is similar to the end of Handel’s *Joshua*, upon which the chorus sings “The great Jehovah is our awful theme/ Sublime in majesty, in pow’r supreme/ Hallelujah,” following the conquering of the city of Debir.⁵⁹ These elements described in *David and Goliath* demonstrate that the Baroque oratorio ideals are preserved, and the themes presented are in line with those in librettos written during Georgian Britain.

Several influences led to the ultimate judgment of the representation of the main characters in the story. As previously mentioned, Handel has depicted David in *Saul*, and *David and Goliath* attempts to keep the characterization relatively similar, using a tenor voice and having an essence of divine support. David is always optimistic, and acts as a succor to the camp of Israelites, despite being a youth who has never gone to war. David’s faith grounds his confidence and humility, and consistently articulates his devotion and trust in God, saying lines such as “the Lord will deliver me from his hand,” and “be not afraid, the Lord is with thee.” Goliath is also briefly portrayed in *Saul*, using terms such as *monster*, *boaster*, *haughty*, and *impious*, while having a *dreadful hand*.⁶⁰ These adjectives clearly indicate how Handel, and the librettist Charles Jennens, sought to interpret Goliath: as an arrogant brute who deserved no sympathy from the audience. This depiction is further articulated in *David and Goliath*, as this

59. George Frederic Handel, *Joshua: Oratorio* (Leipzig: J. Rieter-Biedermann, 2003), 127.

60. George Frederic Handel, *Saul: Oratorio in Three Acts* (Kassel, Germany: Bärenreiter, 1962), 5.

ruthless and gruesome persona, articulated by a bass voice, is defined in descriptions such as *ogre*, *marauder*, and *giant*, while having a *menacing tongue* and *ruthless hand*. Similarly, Saul is depicted as a bass, as he is in Handel's depiction, and the wise, caring character of Jesse is represented as a tenor, similar to the portrayal of the Wise Men of Handel's *Belshazzar*.⁶¹ There is also an Israelite, warning the others of Goliath's approach, who is represented by a tenor voice and has an inherent element of wisdom, cautioning the other Israelites not to listen to his taunts, "for his will and his words are poison." Once again, the libretto seizes an opportunity to amplify Goliath's wickedness, and instantly indicates to the audience that the giant is not to be trusted.

The vocal score is representative of eighteenth-century tonality, with several nuances of source material from Handel and other composers of Georgian Britain. Following the overture, the oratorio begins with a chorus in A minor, "Prepare for War, O Israel," immediately setting a somber and subdued mood, as the Israelites prepare for their impending battle with the Philistine army. The beginning introduction almost serves as a second overture, with a dotted rhythm and slow pace, from which the chorus enters in a declamatory, homophonic style. As the piece moves within the diatonic chords of the harmonic minor scale, the music depicts the anxiety that the Israelites admit they have, singing "may God our fear and doubt dispel." This anxiety is created through the preparation of cadences through the use of diminished-seventh chords and pedal point, as the alternating harmonies above the continual bass give the music elements of turbulence and unsteadiness. The movement changes moods following a fermata, into the parallel major, upon which the chorus advises each other to remain hopeful and courageous, where the four voices move in polyphony following a soprano and alto duet. The music then transports the mood back to the original melancholic feeling through an immediate modulation

61. George Frederic Handel, *Belshazzar: An Oratorio* (London: Novello, 1927), 108.

back to the parallel minor and original warlike tempo. This is further evident as the chorus ends the movement with a reprise of the original melody, re-establishing the sentiments expressed earlier in the piece, particularly the doubt they have in their capability to defeat the Philistines. The piece is similar to the opening of Handel's *Susanna*, as the chorus "How long, O Lord, Shall Israel Groan" creates the same hopeless and pessimistic feeling, also in the A minor key.⁶² Following the opening chorus, the aforementioned Israelite warns their camp to beware of Goliath and not to listen to his boasts. Goliath then enters, and the first words he sings are an attempt to increase the Israelites' fear by pointing out their apprehension toward him. He then challenges the Israelites to send out a soldier to fight him, and upon his line, "give me a man," the vocal line stretches high, imitating a shout.

Goliath's first aria, "Behold, They Hide," has a comedic aura as he mocks the piteous Israelites and their terror toward him. Its mood is similar to "O Ruddier than the Cherry" from Handel's *Acis and Galatea*, with the orchestra's *staccato* technique further emphasizing the lighthearted feeling as Goliath ridicules the Israelites (see Fig. 12). The vocal line explores several melismatic textures, but ultimately remains relatively in unison with the rhythm of the orchestra. Upon Goliath's aria ending, the chorus immediately enters in with their response, "Horror, Terror, The Giant's Tongue Is Cruel," once again affirming their doubt and fear. This chorus features several eighteenth-century stylistic features, including fugal textures, unison singing, and the use of homophony to emphasize text. Several lines are in fugal polyphony, as each voice takes the melody one after another, whether inverted, retrograde or at a different pitch, to therefore create a texture where all voices are interweaving together. The first two bars are in unison, as the words "Horror, Terror" are all the same pitches. This is done to emphasize

62. George Frederic Handel, *Susanna* (Leipzig: Deutsche Händelgesellschaft, 1858): 126.

the text, as is any instance of homophony, so no different harmony or rhythm conflicts with the meaning of the lyrics or creates ambiguity. The chorus sings the line “tempests form within the land” as a diminished seventh chord in homophony, and continues to create tension underneath the orchestra’s unyielding and suspenseful sixteenth note arpeggios. This leads the piece to a final, solemn cadence in C minor, stressing the discomfort that the Israelites feel now that Goliath has declared, “doom awaits thy piteous cry.”

Fig. 12: Orchestra's use of staccato to create lighthearted feel.⁶³



David’s first aria is preceded by a short recitative between he and Jesse, where David is instructed to go to the Israelite camp where his brothers are and deliver them supplies. Upon David’s arrival at the destination, he notices the fear of the Israelites and questions the rationality of their emotions, as he claims “the ogre is weak behind his mighty words,” and that Goliath has a “false veneer.” David’s *da capo* aria, “Be Not Afraid” is a comforting piece in F major, with a lyrical melody that stays relatively diatonic, with two instances of modulating to the dominant key of C. The light melody emphasizes the comfort and consolation that David is attempting to bring the Israelites, and the use of suspensions in the orchestration accentuates this tranquil

63. Ebenezer Prout, ed., “O Ruddier Than The Cherry,” *Songs and Airs by George Frideric Handel, Volume II: For Low Voice* (Boston: Oliver Ditson Company, 1905), 1.

atmosphere created. The tenor aria's music and atmosphere resemble several pieces throughout Georgian Britain, such as "Descend, Kind Pity, Heav'nly Guest" from Handel's *Theodora* (see Fig. 13), and "Though Storms Awhile the Sun Obscure" from Arne's *Alfred* (see Fig. 14).

Following the aria, David decides to put himself forth as the candidate to fight Goliath, stating that the Philistines will be powerless "if the marauder's blade shall fall." Once again, the recitative is presented in rhyming couplets, similar to several of Handel's operatic recitatives, and the final cadence into E minor sets the key for the concluding music for Part One, the chorus "David and Goliath, May Evil Fates Relent."

Fig. 13: Handel's use of light orchestration, subtle modulations, and dominance of text to create tranquil atmosphere.⁶⁴



Fig. 14: Arne's emphasizing of melody brings attention to the lyrical quality of the music.⁶⁵



64. George Frederic Handel, *Theodora: Oratorio in Three Parts* (New York: Bärenreiter, 2009), 43.

65. Thomas Augustine Arne, *The Masque of Alfred* (London: John Walsh, 1757), 65.

The final chorus of Part One is an agitated, thrilling movement, further expressing the Israelites' fears and uncertainty. The orchestral sixteenth-note introduction sets the mood for the piece, and is articulated by trumpets and drums to elicit a warlike feel. The chorus goes through several harmonic modulations, alternations between polyphony and homophony, and several fugal sections, such as in the extended "Amen" section toward the end. From an extended opening theme in E minor where the chorus continually cries "David and Goliath" in antiphony, the music is transported into B minor through cadential preparation via secondary dominant motion. A shift to G major for the text "let Jesse's son be kept by heav'n and Goliath's day lament" and the "Amen" section presents a contrasting texture, as the move to the major key depicts a certain element of hopefulness that the Israelites still maintain. These continuous modulations combined with the unrelenting pace signify the unrest and insecurity that the Israelites feel, which is culminated by accented, *staccato* notes at measure 92. These notes signify the beating of war drums, further emphasized by the triplet pickups on the timpani. The piece takes the listener through several different emotions, and ultimately finishes with a sense of deep fear and pessimism for David's life, concluded with a final *a cappella* plea, and an "Amen" in E minor. Part One as a whole is very macabre and somber, and is intended to illustrate the profound terror that the Israelites feel toward the Philistines and Goliath. The dark atmosphere created is similar to Act One of Handel's *Jephtha*, as the respective moods remain relatively analogous. In both cases, however, there are instances of tension being released, such as "These Labours Past, How Happy We,"⁶⁶ which is comparable to David's "Be Not Afraid;" both movements serving as contrasts to the overall subdued ambiance.

66. George Frederic Handel, *Jephtha* (London: Novello, 1880), 35.

While Part One had a relatively similar emotion throughout, Part Two has much more elasticity of emotion. It begins with a recitative where Saul discourages David from going into battle against Goliath. David informs Saul that he had protected his flock from lions and bears, and that he would be protected against Goliath, saying “the Lord will deliver me from his hand.” Saul reluctantly agrees, and gives him his armour to aid him in battle. David then delivers his second *da capo* aria, “All Ye Who Fear, Lend Me Thine Ears,” in C major, in which he once again tries to calm the spirits of the Israelites with his reassurance that he would defeat Goliath. The highly embellished melody is comparable to “Why do the Nations” from *Messiah* (see Fig. 15), and stays relatively diatonic with few modulations, very typical of English oratorio arias. Next, there is a duet, “Come To Me,” in which Goliath continues his ceaseless taunts at David, whereas David remains steadfast in his faith that he will be protected by God. This is highly influenced from *Samson*, where Samson and Harapha engage in a hostile duet, “Go, Baffled Coward, Go.” In this example, both characters have an individual verse where they indicate their sentiments, after which the vocal lines sing upon another, eliciting somewhat of a quarrelling atmosphere.⁶⁷ “Come To Me” is written as a passacaglia, in triple meter with an ostinato bass, in which the melody dominates the accompaniment. The orchestra simply plays chords underneath the two voices, with exception to a middle section where *pizzicato* strings underline dueling melismatic harmonies. The dramatic shift from C major in the preceding aria into the previously unused F-sharp minor is intentional, tritone interval between keys emphasizes the shift in mood from comfort to unrest.

67. Handel, *Samson*, 66.

Fig. 15: Example of Handel using melismatic embellishments in the vocal melody.⁶⁸



The penultimate chorus of *David and Goliath*, “David, O Terror,” segues from a crescendo in the preceding movement, and reaffirms the terror that the Israelites feel as the battle is about to commence. The listener is instantly reminded of “Surely, He Hath Borne Our Griefs” from *Messiah* in the rhythm and tonality (see Fig. 16), yet is dissimilar in that not all the voices are singing in homophony at the beginning. Once again, the chorus explores several different musical textures, including fugue, unison, and antiphony, and alternating between major and minor sections. The homophonic shouts of “David” at measure 48 are particularly of note, as they represent the Israelites final call to David to have unwavering faith as he departs for battle. Similar to other pieces thus far, the movement ends with a cadence to the tonic minor, F-sharp, reinforcing the mood of the Israelites’ hopelessness and despair. The final recitative marks the climax of the drama, as David defeats Goliath with his sling and stones. David remains confident in his confrontation with battle and strong in faith, as he credits a divine influence having control of the stones’ paths, saying, “be swift, ye stones, fulfill thy holy chore.” After David launches the stones, Goliath acknowledges his blood has been shed, and that he has been slain by the youth.

68. Handel, *Messiah*, 141.

The final perfect cadence into B^b major once again emphasizes that God favoured David in the battle, and that the audience should not sympathize with Goliath's demise.

Fig. 16: Similarities in vocal rhythm from "Surely, He Hath borne our Grievs" from *Messiah*.⁶⁹



The final chorus of victory, “Hallelujah, Let All the Nations Rejoice,” is instantly recognizable as influenced from the Hallelujah chorus from *Messiah*,⁷⁰ but takes several different routes than Handel's chorus. Following the opening *ritornello*, the opening *a cappella* shouts of “Hallelujah” emphasize the text, and the echo between the chorus and orchestra establishes an antiphonal texture. Several vocal stylizations are implemented as the piece progresses, such as duets, polyphony in all voices, change of tempi and dynamic contrast. Elements of text painting are also present, such as the trumpets providing a fanfare at the chorus' call, “sound the trumpets,” wherefore giving life to the text. Several modulations in harmony are presented, such as at measure 23 to the dominant, measure 41 to the relative minor, and in chromatic sequences from measures 55 to 61. These chromatically progressing cadences serve as emotional contrast to the preceding lyrical and expressive passages, and also provide transitional support from the subdominant chord to the tonic in measures 59 to 65. At measure 66, the movement changes into triple meter, as the chorus articulates the final refrain “Hallelujah, Amen” in homophony, once

69. Handel, *Messiah*, 90.

70. Ibid, 153.

again to emphasize the meaning of the text. Changing of meter was not atypical in choruses in Georgian Britain, as one can find an example in “No More to Ammon’s God and King” from *Jephtha* (see Fig. 17), and “He Saw the Lovely Youth” from *Theodora* (see Fig. 18). Some deceptive cadences are used in the movement, in particular at measure 96, right before the chorus prepares to sing the final stanza. These cadences are used to keep the listener engaged and not knowing what will come next, influenced from Georgian Britain’s stylistic trait of unpredictability. These textural elements described in this section in relation to the vocal score demonstrate their relationship to eighteenth-century form and style, and therefore rationalize their use in the composition.

Fig. 17: Example of Handel using meter changes in *Jephtha*.⁷¹



71. Handel, *Jephtha*, 14.

Fig. 18: Switch to triple meter in the chorus "He Saw the Lovely Youth" from *Theodora* for dramatic effect.⁷²



The orchestration for *David and Goliath* is similar to an eighteenth-century chamber ensemble, featuring strings (two violins, viola and basso continuo), oboe, bassoon, trumpet, timpani, and harpsichord. A keyboard realization of the orchestration has been added for rehearsal use, but could also be used in performance as an organ. Listed in the performance notes of the piece are several baroque stylizations, including notes on trills, rhythm, articulation, tempi and dynamics, as well as a brief explanation of the musical themes presented in the vocal and instrumental parts. These characteristics aid the musicians in historical performance styles, along with giving the conductor a sense of the thematic material of the piece. The overture incorporates several features from English oratorio overtures, including a slow, dotted introduction concluding with a Phrygian cadence, and a contrasting second section, a *fughetta*, at a faster tempo. The majority of Handel's oratorios use this *French overture* model, such as the overture of *Messiah* (see Fig. 19), which begins with a dotted rhythm and a *grave* tempo, followed by a fugue section marked *allegro moderato*. In the fugue, the original subject is repeated in all voices, whether retrograde, inverted, half the note values, or at a different tone, while new

72. Handel, *Theodora*, 152.

subjects are further introduced as the fugue progresses. Similarly, the overture of *Belshazzar* (see Fig. 20), similarly marked by several ornamental stylizations, renders the same theme: a slow, dotted introduction, marked *maestoso*, followed by a fugue with numerous subjects based upon sixteenth notes. The *David and Goliath* contrasting section is a *fughetta*, whereby having fewer repetitions of the original subject, and being somewhat shorter than a typical baroque fugue.

Fig. 19: French overture introductory style found in *Messiah*, demonstrating the slow, dotted rhythm.⁷³



Fig. 20: Example of the contrasting fugal section of French overture style, found in *Belshazzar*.⁷⁴



The relationships between instruments, whether being independent, creating harmonic or rhythmic counterpoint, or ‘doubling’ (i.e. playing the same part), will be presented to demonstrate the correlations between similar scores in Georgian Britain oratorio. The oboe part

73. Handel, *Messiah*, 1.

74. Handel, *Belshazzar*, 2.

in *David and Goliath* is generally doubling the first violin, but also has some instances of independence. Similarly, the trumpet is mostly doubling either the oboe or first violin, but also has *solo* sections in the aforementioned responses to the choir shouting “sound the trumpets” in the final chorus. The bassoon is predominantly doubling the basso continuo line, whereas the timpani, at three pitches, are providing percussive accompaniment for dramatic effect. Both violin parts often are in harmony, especially intervals of thirds and sixths with the same rhythm, whereas the viola often has independent rhythms and harmony to create contrasting counterpoint and texture. These relationships between instruments are similar to the ones used in eighteenth-century oratorio, as Roland Jackson explains, for “violin parts were each doubled by an oboe, and the cello and bass were reinforced by bassoons.”⁷⁵ Similarly, Jennifer Beakes explains, “trumpets and oboes perform together frequently [and] the inclusion of oboes in the texture of trumpets and horns ... is in keeping with practices by other Baroque composers.”⁷⁶ Furthermore, Jackson asserts that “Handel’s timpani were mainly rhythmical (rather than pitch) instruments,” whose players often simply improvised their parts, and that they were predominantly used to articulate dramatic scenery.⁷⁷

Other significant aspects of the orchestra in the score include the instrumental interludes, or *ritornelli* that introduce several of the pieces. The orchestra employs several *ritornelli* at the beginning of movements, such as “Be Not Afraid,” where the melody is introduced and the scene’s mood is set. These short introductions often include a woodwind or other solo instrument doubling the melody, such as the oboe in this score, and then playing *tacet* once the vocal line

75. Roland Jackson, *Performance Practice: A Dictionary Guide for Musicians* (New York: Routledge, 2005), 272.

76. Jennifer Beakes, *The Horn Parts in Handel's Operas and Oratorios and the Horn Players who Performed in These Works* (Ann Arbor, Michigan: ProQuest, 2007), 59.

77. Jackson, 174.

begins. *Senza ripieno* markings in Handel scores indicate that the *ripieno*, or reinforcing, instruments (i.e., timpani, trumpet, horn) are not to play, whereas the instruments who act as soloists communicate the music, such as the introduction to “Comfort Ye My People” from *Messiah* (see Fig. 21). Furthermore, Selfridge-Field’s analysis of the baroque orchestra reveals that there was a “conscious emphasis on strings,”⁷⁸ which explains the dominance of the violins over all other instruments, as they typically assume the melody and rarely have measures of rest. The continuo instruments accompany the recitatives to ensure the text is highlighted, while the accompaniment for the arias and choruses is typically polyphonic, such as in “Behold, They Hide,” where the first violin reinforces the melody, and the other instruments articulate the rhythm. Several instances of suspension among the strings are used to create tension and release in harmonies, such as the opening *ritornello* in “Be Not Afraid.” The *hemiola* texture found in the viola contrasts with the first violin, while the second violin also plays a contrasting rhythm. These contrapuntal techniques create a serene atmosphere, since the second violin and viola’s return to homophony in measure 5 emphasizes the first violin and oboe’s melody.

Fig. 21: Handel's use of *senza ripieno* and *con ripieno* to create depth in orchestral accompaniment.⁷⁹



78. Selfridge-Field, 508.

79. Handel, *Messiah*, 5.

Further uses of orchestral technique are in the openings of the choruses “David and Goliath, May Evil Fates Relent” and “David, O Terror,” as both employ a hastening rhythmic vitality to create a suspenseful mood and an element of unrest for the audience. The uses of quick contrast in rhythm and dynamic, such as measures 9-10 of “David, O Terror,” keep the listener engaged, and stimulate the dramatic element of the scene. Instances of syncopation in several of the movements, particularly the *hemiola* in the first violin beginning at measure 42 in “David and Goliath, May Evil Fates Relent” expands the turbulence, as does the frequent use of diminished seventh chords. The aforementioned sixteenth-note diminished seventh arpeggio *motif* beginning at measure 14 in “Horror, Terror” highlights the fear that the Israelites have toward Goliath, and its incessant continuation and growth furthers this ambiance. A final use of dramatic effect in the orchestra is the continual triplets in the timpani in “Hallelujah, Let All The Nations Rejoice” from measure 66 onward. Since the triplet is on the third beat in triple meter, it acts as a pickup to the first beat, whereby establishing a march feel to complement the ceremonial victory chant. These orchestral elements described in this section, such as instrumentation, use of timbre, performance style, and dramatic technique demonstrate their correlation with similar stylistic paradigms of Georgian Britain.

Conclusions

The score of *David and Goliath* is indeed multifaceted, using cultural appropriation from eighteenth-century Britain in terms of the vocal and instrumental texture, as well as the libretto's language and thematic material. The exposition of Baroque oratorio, such as its tonalities and forms has presented several conclusions of style, such as the development of innovative compositional technique in the vocal scores, as the role of the chorus became increasingly expanded. The exclusion of the vast number of *da capo* arias of opera was a stark contrast, as eighteenth-century oratorio promoted the development of action rather than reflective, emotional movements. The chorus' role became much more predominant than other dramatic works such as masques, passions and opera, as they provided the central role, often acting as a mediator between characters, and usually expressing moral ideals and principles. The orchestra played a subordinate role to the chorus and soloists as the text was incessantly emphasized, and therefore the most important part of oratorio. However, the orchestra still maintained a major function of the drama, as the overtures, interludes, *sinfonias*, and other accompaniments enhanced the atmospheric quality of the music. The music of *David and Goliath* takes these, and other, elements into account in its composition, and articulates the subtleties of music found in Georgian Britain.

Regarding textual considerations, the sacred quality of oratorio led to several controversies, especially in the adaptation of biblical text. It has been demonstrated that the treatment of characters was a challenge, as the issue of divine influence and intervention rather than human accomplishment created disagreements in both religious and secular circles. *David and Goliath* attempts to present characters similar to those depicted by Handel and others, as the examination of heroic protagonists and ruthless antagonists of English oratorios has provided

guidance to representation. The libretto reflects the syntax, poetic schemes and versification of eighteenth-century language and biblical treatment, and considers themes stemming from the oral tradition and other religious interpretations. The notion that the librettists of Handel, Greene, Pepusch, Arne and Stanley were writing to accommodate a certain point of view is a curious topic, as the patrons of these composers were typically wealthy and therefore possibly influential on their works. The research suggests that patronage played a role of depicting Biblical characters, but further evidence is necessary to prove that these individuals were obligated to depict a particular treatment of storyline and characterization.

In sum, *David and Goliath* posits a framework for future compositions, whether dramatic or otherwise, based upon cultural appropriation or pastiche structures. An understanding of the respective culture or historical era is imperative, as the music likely reflects deeper issues, including social and economic influences, when considering stylistic traits. In this case, the study of both the cultural landscape of Georgian Britain, as well as the characteristics of oratorio and Baroque music were essential in incorporating stylistic formulae from these sources. Furthermore, the treatment of text is also dependent on cross-cultural considerations, as several examples must be scrutinized to determine an accurate portrayal of both the syntax and linguistic qualities, and the greater cultural ideals. The intricacy of the David and Goliath story proved to be an advantageous model, as a more definitive and clear-cut text would have provided fewer challenges in adaptation. This thesis has proposed numerous formulae in creating compositional material based on interpreting stylistic qualities from a certain context, and the dramatic work presented applies these methods to demonstrate a credible paradigm of eighteenth-century oratorio composition.

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PART ONE

1. Overture

2. Chorus

Israelites:

Prepare for war, O Israel!
May God our fears and doubt dispel!
Let all thy hearts and souls be brave,
And pray that God, almighty, save.

3. Recitative

Israelite:

My brethren and friends,
The Philistines have challenged our defense;
The giant of Gath approaches to bring war
Harken not to his menacing tongue
For his will and words are poison.

Goliath:

Thine armies of Saul shall not prevail:
See how ye tremble and shrink.
I defy the soldiers of Israel this day:
Give me a man that we may fight together.

4. Solo and Chorus

Goliath:

Behold, they hide; behold, they fear.
Israel's doom draws nigh.
Swell, extend thy fright to my spear
Doom awaits thy piteous cry.

Israelites:

Horror! Terror! The giant's tongue is cruel:
His armor brass and spear iron tool'd.
Tempests form within the land
Stemming from his ruthless hand!
Save us, God and guide,
Thy mercies provide.

5. Recitative

Jesse:

David, my son, take now for thy brethren
this fare.
Run to their camp, take their pledge, yet
beware.

David:

Brethren, I salute thee, why do ye shrink in
fear?
The ogre is weak behind his mighty words.
Let Israel triumph o'er his false veneer,
For this man defies the armies of the living
God.

6. Air

David:

Be not afraid, the Lord is with thee,
Bid your solemn state depart.
Strong in faith let us be.
Be not afraid, the Lord is with thee
Be still thy heart. (Da capo)

7. Recitative

David:

If the marauder's blade shall fall,
The Philistine armies surely shall be stall'd.
Let no man's heart fail because of him;
Thy servant will risk both life and limb.

8. Chorus

Israelites:

David and Goliath,
May evil fates relent.
Let Jesse's son be kept by heav'n,
And Goliath's day lament.
Amen!

PART TWO

9. Recitative

Saul:

Thou art not able to go against this Philistine
For thou art but a youth, and he a man of
war.

David:

Thy servant did his father's flock keep,
For a lion and bear did take our sheep.
Thy servant slew the beasts who did maraud
the land:
Goliath will be as them, for the Lord will
deliver me from his hand.

Saul:

Take then this armour: it shall see thee
through.
Go, David, and may the Lord be with you.

10. Air

David:

All ye who fear
Lend me thine ears.
I need but five smooth stones
And my sling alone.
Men and women, abandon dread
His rue shall be made known.

11. Duet and Chorus

Goliath:

Come to me, come to me,
I will take thy staff from thee.
I will give thy flesh to fowl,
And feed thy blood to beasts who prowl.

David:

Come to me, come to me,
Ye whose belt hath sword and spear,
In the name of God on high,
The One whom thy breath hast defied.

Both:

Come to me, come to me.

Israelites:

David! O terror!
The villain's span is vast.
Let thy faith and will
Remain steadfast.

12. Recitative

David:

Yea, the beast does approach:
No longer shall he encroach.
Be swift, ye stones, fulfill thy chore,
The Philistine's wrath shall be no more.

Goliath:

O, fate! My blood hath spill'd;
The youth hath slain me.

13. Chorus

Israelites:

Hallelujah!
Let all the nations rejoice and sing!
The Lord hath won the victory.
Sound the trumpets!
Let voices ring!
Amen! Hallelujah!

David and Goliath: **An Oratorio**

Words and Music by John-Luke Addison

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Performance Notes

This composition articulates historical Baroque style throughout eighteenth-century Georgian Britain, emulating stylistic characteristics of composers such as G. F. Handel, John Stanley, Maurice Greene, Thomas Arne and Johann Pepusch. These performance notes shall give the musicians and conductor insight as to the appropriate treatment of ornamentations, rhythm, notations and dynamics. The opening section of the overture should be played double-dotted in rhythm, and all trills played via one note above the given note. Vocal appoggiaturas should be sung on the beat, whereas small notated notes in the instrumental parts shall be treated as grace notes, and therefore as a pickup to the beat. The Organum part is a realization of the orchestration, and is notated for rehearsal use, but may also be used in performance on organ. Tempi are suggested in some cases, but are otherwise left to the conductor's discretion, along with dynamics, such as crescendo and diminuendo. Several dynamic markings are also suggested, but the singers may guide their dynamic interpretation solely by the verbal text. Finally, the *da capo* arias are open to improvised ornamentation, and numerous suggested embellishments are notated in the score.

Instrumentation

Oboe
Fagotto
Tromba in B \flat
Timpani (3)
Violino I
Violino II
Viola
Basso Continuo
Organum

Approximate Length: 35 minutes

List of Characters

David (Tenor)
 Goliath (Bass/Baritone)
 Israelite (Tenor)
 Jesse (Tenor)
 Chorus of Israelites

Index

Part One

Overture - **4**
 Chorus - "Prepare For War, O Israel"- **11**
 Recit. (Israelite, Goliath)- **21**
 Aria - "Behold, They Hide"- **22**
 Chorus - "Horror, Terror"- **30**
 Recit. (Jesse, David)- **40**
 Aria - "Be Not Afraid" - **41**
 Recit. (David)- **45**
 Chorus- "David and Goliath, May Evil Fates Relent"- **46**

Part Two

Recit. (Saul, David)- **58**
 Aria - "All Ye Who Fear"- **59**
 Duet - "Come To Me"- **62**
 Chorus - "David, O Terror"- **66**
 Recit. (David, Goliath)- **77**
 Chorus - "Hallelujah, Let All The Nations Rejoice"- **78**

Overture

[illegible]

12 Allegro

Ob.
Fag.
Vln. I
Vln. II
Vla.
Cont.
Org.

18 Allegro

Ob.
Fag.
Vln. I
Vln. II
Vla.
Cont.
Org.

Full Score

6

24

Ob.

Fag.

Vln. I

Vln. II

Vla.

Cont.

Org.



30

Ob.

Fag.

Vln. I

Vln. II

Vla.

Cont.

Org.

36

Ob. *dim.* *tr* *p* *cres.*

Fag. *dim.* *p* *cres.*

Vln. I *dim.* *tr* *p* *cres.*

Vln. II *dim.* *p* *mp* *cres.*

Vla. *dim.* *p* *cres.*

Cont. *dim.* *p* *cres.*

Org. *dim.* *p* *cres.*

43

Ob. *f* *p* *cres.* *f*

Fag. *f* *p* *cres.* *f*

Vln. I *f* *p* *cres.* *f*

Vln. II *f* *p* *cres.* *f*

Vla. *f* *p* *cres.* *f*

Cont. *f* *p* *cres.* *f*

Org. *f* *p* *cres.* *f*

51

Ob.

Fag.

Vln. I

Vln. II

Vla.

Cont.

Org.



58

Ob.

Fag.

Vln. I

Vln. II

Vla.

Cont.

Org.

64

Ob.

Fag.

Vln. I

Vln. II

Vla.

Cont.

Org.

70

Ob.

Fag.

Vln. I

Vln. II

Vla.

Cont.

Org.

p *cres.*

p *cres.*

p *cres.*

p *cres.*

p *cres.*

p *cres.*

Full Score

10

76

Ob.

Fag.

Vln. I

Vln. II

Vla.

Cont.

Org.

80

rit. Largo molto rit. *tr.*

dim. *p*

dim. *p*

dim. *p*

dim. *p*

dim. *p*

rit. Largo molto rit. *tr.*

dim. *p*

8

Chorus- "Prepare For War, O Israel"

I **Adagio** $\text{♩} = 70$

Ob. *p* *f*

Fag. *f*

Tpt. B♭ *f*

Timp.

Vln. I *f*

Vln. II *p* *f*

Vla. *p* *f*

S.

A.

T.

B.

Cont. *p* *f*

Adagio $\text{♩} = 70$

Org. *p* *f*

Full Score

12

7

Ob.

Fag.

Tpt. B♭

Timp.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Cont.

Org.

rit.

tr

Detailed description of the musical score: The score is for measures 12 through 17. The Oboe and Bassoon parts play a rhythmic pattern of eighth and sixteenth notes. The Trumpet B♭ part has trills in measures 14, 15, and 16. The Violin I and II parts have trills in measures 14 and 15. The Viola part plays a steady eighth-note pattern. The Soprano, Alto, Tenor, and Bass parts are silent. The Contrabass part plays a simple eighth-note line. The Organ part has a complex texture with a prominent trill in measures 14-16. The tempo marking 'rit.' is at the end of measure 17.

L'istesso tempo

CHORUS:

S. Pre - pare! Pre - pare! Pre - pare for

A. Pre - pare! Pre - pare! Pre - pare for

T. Pre - pare! Pre - pare! Pre - pare for

B. Pre - pare! Pre - pare! Pre - pare for

60

61

36

Ob. *f*

Fag. *f*

Tpt. B♭ *f* *tr*

Timp. *f* *f*

Vln. I *f* *tr*

Vln. II *f*

Vla. *f*

S. *f*
may God our fear and doubt dis - pel!

A. *f*
may God our fear and doubt dis - pel!

T. *f*
may God our fear and doubt dis - pel!

B. *f*
may God our fear and doubt dis - pel!

Cont. *f*

Org. *f* *tr*

44 **Poco più mosso** $\text{♩} = 80$

Ob. *p*

Fag.

Tpt. B♭

Timp.

Vln. I *p*

Vln. II *p*

Vla. *p*

S. *p*
Let all thy hearts and souls be brave, and pray the Lord, al-migh - ty save.

A. *p*
Let all thy hearts and souls be brave, and pray the Lord, al-migh - ty save.

T.

B.

Cont.

Poco più mosso $\text{♩} = 80$

Org. *p*

Full Score

18

49

Ob.

Fag.

Tpt. B♭

Timp.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Cont.

Org.

f

f

f

f

f

f

f

f

Let all thy hearts and souls be brave, and pray the Lord, al - migh - ty save.

Let all thy hearts and souls be brave, and pray the Lord, al - migh - ty save.

Let all thy hearts and souls be brave, and pray the Lord, al - migh - ty

Let all thy hearts and souls be brave, and pray the Lord, al - migh - ty save.

f

f

53 **rit.**

Ob. *f*

Fag. *f*

Tpt. B♭

Timp.

Vln. I

Vln. II

Vla.

S.
Let all thy hearts and souls be brave, and pray the Lord, al-migh - ty

A.
Let all thy hearts and souls be brave, and pray the Lord, al - migh - ty

T.
save. Let all Let thy hearts and souls be brave, and pray the Lord, al - migh - ty

B.
Let all thy hearts and souls be brave, and pray the Lord, al - migh - ty

Cont.

Org. **rit.**

Full Score

20

57 **Tempo primo** **molto rit.**

Ob. *p* *f*

Fag. *p* *f*

Tpt. B♭ *p* *f*

Timp.

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

S. *p* *f*
 save! Pre - pare! Pre - pare! Pre - pare for war, O — Is - ra - el!

A. *p* *f*
 save! Pre - pare! Pre pare! Pre - pare for war, O — Is - ra - el!

T. *p* *f*
 save! Pre - pare! Pre pare! Pre - pare for war, O — Is - ra - el!

B. *p* *f*
 save! Pre - pare! Pre pare! Pre - pare for war, O — Is - ra - el!

Cont. *p* *f*

Org. **Tempo primo** **molto rit.** *p* *f*

Recitativo
ISRAELITE

1

T. My bre-thren and friends! The Phi-li-stines have chall-enged our de-fense, The gi - ant of Gath ap-proach-es to bring

Cont.

Org.

6

T. war. Har-ken not to his me - na-cing tongue, For his will and his words are poi - son.

Cont.

Org.

10 GOLIATH

B. Thine ar - mies of Saul shall not pre - vail, see how ye trem - ble and shrink: I de - fy the

Cont.

Org.

13

B. sol-diers of Is-ra-el this day, give me a man, that we may fight to - ge - ther.

Cont.

Org.

Aria- "Behold, They Hide"

Allegretto

1

Vln. I *f*

Vln. II *f*

Vla. *f*

B.

Cont. *f*

Org. *f*

6

Vln. I

Vln. II

Vla.

B.

Cont.

Org.

The image displays a musical score for a full orchestra, specifically for measures 1 through 6 of an aria titled "Behold, They Hide". The tempo is marked "Allegretto". The score is written for Violin I, Violin II, Viola, Bass, Contrabass, and Organ. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The first system (measures 1-5) features a forte (f) dynamic. The Violin I and II parts play a rhythmic pattern of eighth and sixteenth notes. The Viola part provides a harmonic foundation with a similar rhythmic pattern. The Bass and Contrabass parts play a steady, low-frequency accompaniment. The Organ part provides a rich harmonic texture with a complex pattern of chords and moving lines. The second system (measures 6-10) continues the musical themes, with the Violin I and II parts playing a more melodic line. The Viola part continues its harmonic support. The Bass and Contrabass parts maintain their steady accompaniment. The Organ part continues its complex harmonic texture. The score is written in a standard musical notation style, with clefs, key signatures, time signatures, and dynamics clearly indicated.

10 **rit.** **A tempo**

Vln. I

Vln. II

Vla.

GOLIATH

B. *f*
Be hold, they hide; be - hold they fear, Be - hold, they hide; be - hold they fear, be -

Cont.

Org. **rit.** **A tempo**



15

Vln. I

Vln. II

Vla.

B. hold, they hide, be - hold, they fear, be -

Cont.

Org.

Full Score

24

19

Vln. I

Vln. II *stac.*

Vla. *stac.*

B.

hold, be - hold, be - hold, be - hold they hide, be - hold they fear, be - hold,

Cont.

Org.



22

Vln. I

Vln. II *stac.*

Vla. *stac.*

B.

they hide, be - hold, they fear, be - hold, be - hold, be - hold,

Cont.

Org.

26

Vln. I

Vln. II

Vla.

B.

Cont.

Org.

be - hold they hide, be-hold they fear. Is-rael's fate draws nigh, draws

31

Vln. I

Vln. II

Vla.

B.

Cont.

Org.

nigh, Is-rael's fate draws nigh, Draws

p

p

p

p

72

45

Vln. I

Vln. II

Vla.

B.

Cont.

Org.

Doom a-waits thy pi-teous cry, Swell, ex-tend thy fright to my spear, Swell, ex-tend



50

Vln. I

Vln. II

Vla.

B.

Cont.

Org.

thy fright to my spear, Ex-tend, Ex-tend, Ex-tend thy fright to my spear, Swell, ex-tend

Full Score

28

54

Vln. I

Vln. II

Vla.

B.

thy fright to my spear, Swell, ex - tend thy fright to my spear, Ex - tend, Ex - tend,

Cont.

Org.



58

Vln. I

Vln. II

Vla.

B.

Ex - tend thy fright to my spear, Doom a - waits thy

Cont.

Org.

61 **Allargando** **molto rit.**

Vln. I

Vln. II

Vla.

B.

pit - eous cry, Doom a - waits thy pit - eous cry.

Cont.

Org.

Chorus- "Horror, Terror"

1 Allegretto

Ob. *p*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

CHORUS

S. *f*
Hor-ror! Ter-ror! The gi-ant's tongue is cruel,

A. *f*
Hor-ror! Ter-ror! The gi-ant's tongue is cruel,

T. *f*
Hor-ror! Ter-ror! The gi-ant's tongue is cruel,

B. *f*
Hor-ror! Ter-ror! The gi-ant's tongue is

Cont. *f* *p*

Allegretto

Org. *f* *p*

4

Ob.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Cont.

Org.

The gi-ant's tongue is cruel, The gi - ants tongue is

The gi - ants tongue, The gi - ants

The gi-ants tongue is cruel, The gi - ants tongue

cruel, The gi - ants tongue is

7

Ob. *f*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

S. *p*
cru - el! His ar-mour brass and spear ir-on tool'd, His ar - mour brass

A. *p*
tongue is cru - el! His ar-mour brass

T. *p*
is cru - el! His ar-mour brass and spear ir-on tool'd, His ar -

B. *p*
cruel, tongue is cruel! His ar-mour brass and spear ir-on

Cont. *f* *p*

Org. *f* *p*

Con furioso

Ob. *p* *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

S. *f*
and spear ir - on tool'd, And spear ir-on tool'd. Tem - pests form with -

A. *f*
and spear ir-on tool'd, His ar-mour brass and spear ir-on tool'd. Tem - pests form with -

T. *f*
- mour brass and spear ir-on tool'd. Tem - pests form with -

B. *f*
tool'd, His ar - mour brass and spear ir-on tool'd. Tem - pests form with -

Cont. *f*

Con furioso

Org. *f*

15

Ob.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Cont.

Org.

in the land, Stem - ming from his ruth - less hand,

in the land, Stem - ming from his ruth - less hand,

in the land, Stem - ming from his ruth - less hand,

in the land, Stem - ming from his ruth - less hand,

18

Ob.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Cont.

Org.

Tem - pests form with - in the land, Stem - ming from his

Tem-pests form with - in the land,

Tem-pests form with - in the land, Stem - ming

21

Ob.

Vln. I

Vln. II

Vla.

S.

ruth - less hand, From his ruth - less hand,

A.

Stem - ming from his ruth - less hand, Ruth - less hand Save us,

T.

Stem - ming from his ruth - less hand, Save us, God,

B.

from his ruth - less hand, Ruth - less hand,

Cont.

Org.

25

Ob. *p* *f*

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

S. Save us, God and guide, Thy mer - cies pro - vide.

A. God, God and guide, Thy mer - cies pro - vide.

T. Save us, God and guide, Thy mer - cies pro - vide.

B. Save us, Save us, God and guide, Thy mer - cies pro - vide.

Cont. *p* *f*

Org. *p* *f*

31

Ob.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Cont.

Org.

Save us, God and guide, Thy mer -

Save us, God, God and guide, Thy mer - cies,

Save us, God, Save us, God and guide, Thy mer - cies,

Save us, Save us, God and guide, Thy

36 **rit.**

Ob.

Vln. I

Vln. II

Vla.

S.
cies, Thy mer - cies pro - vide.

A.
Thy mer - cies, Thy mer - cies pro - vide.

T.
Thy mer - cies pro - vide.

B.
mer - cies, mer - - cies pro - vide.

Cont.

rit.

Org.

Full Score

40

Meno mosso **molto rit.**

Ob. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

S. *p*
Save us, God and guide, Thy mer - - cies pro - vide.

A. *p*
Save us, God and guide, Thy mer - - cies pro - vide.

T. *p*
Save us, God and guide, Thy mer - - cies pro - vide.

B. *p*
Save us, God and guide, Thy mer - - cies pro - vide.

Cont. *p*

Org. *p* **Meno mosso** **molto rit.**



Recitativo
JESSE

1

T. *p*
Da - vid, my son, take now for thy breth-ren this fare. Run to their camp, take their pledge, yet be-ware.

Cont. *p*
b3 7 b6 4 b5 3 b7 3

Org. *p*

6 DAVID

T. *Breth- ren, I sal-ute thee, why do ye shrink in fear? The og- re is weak be-hind his migh-ty words. Let Is-rael tri -*

Cont. *b6 b6 b5 b6 b7 b7 b5*

Org.

10

T. *umph o'er his false ve-neer For this man de - fies the ar-mies of the liv - ing God.*

Cont. *6 b 6 4 2 b6 b7 3*

Org.

Aria- "Be Not Afraid"

1 Andante

Ob. *p rit. tr*

Vln. I *p*

Vln. II *p*

Vla. *p*

Cont. *p*

Org. *p rit. tr*

42

8 **A tempo**

Ob.

Vln. I

Vln. II

Vla.

DAVID
T. *p*
Be not a - fraid, the Lord is with thee, The Lord _____ is with thee. Be not a -

Cont.

A tempo
Org. *p*

18 **Fine**

Ob.

Vln. I

Vln. II

Vla.

T. *p*
fraid, the Lord is with thee, The Lord _____ is with thee. Bid your sol - emn state de -

Cont.

Fine
Org. *p*

28

Ob.

Vln. I

Vln. II

Vla.

T.

Cont.

Org.

part, Strong in faith let us be. Bid your sol - emn state de - part, Strong in

38

Ob.

Vln. I

Vln. II

Vla.

T.

Cont.

Org.

faith let us be.

Full Score

44

48

Ob.

Vln. I

Vln. II

Vla.

T.

Cont.

Org.

p

p

p

p

Be not a - fraid, the Lord is with thee, Be still



54

Ob.

Vln. I

Vln. II

Vla.

T.

Cont.

Org.

poco rit.

D.C. al Fine

poco rit.

D.C. al Fine

thy heart, Be still thy heart.

Recitativo

Full Score

45

1
T. DAVID

If the mar-aud-er's blade shall fall, The Phi-li-stine ar-mies sure-ly shall be stall'd. Let

Cont.

Org.

4

T. no man's heart fail be-cause of him, thy ser-vant will risk both life and limb.

Cont.

Org.

Chorus- "David and Goliath, May Evil Fates Relent"

Allegretto

f

Ob.

Fag.

Tpt. Bb.

Timp.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Cont.

Allegretto

f

Org.

8

Ob.

Fag.

Tpt. Bb

Timp.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Cont.

Org.

Full Score

48

15

Ob.

Fag.

Tpt. B♭

Timp.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Cont.

Org.

rit.

rit.

23 **A Tempo**

Ob. *f*

Fag. *f*

Tpt. B♭ *f*

Timp. *f*

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

S. *p* *f*
Da-vid and Go - li - ath, Da - vid and Go - li - ath, Da - vid, Da - vid, Da - vid and Go

A. *p* *f*
Da-vid and Go - li - ath, Da - vid and Go - li - ath, Da - vid, Da - vid, Da - vid and Go

T. *p* *f*
Da-vid and Go - li - ath, Da - vid and Go - li - ath, Da - vid, Da - vid, Da - vid and Go

B. *p* *f*
Da-vid and Go - li - ath, Da - vid and Go - li - ath, Da - vid, Da - vid, Da - vid and Go

Cont. *p*

Org. *p* *f*
A Tempo

Full Score

50

30

Ob. *mf*

Fag. *mf*

Tpt. B♭ *mf*

Timp. *mf*

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

S. *mf*
li-ath! Da-vid and Go-li-ath, Go-li-ath,

A. *p* *mf*
li-ath! Da-vid and Go-li-ath, Go-li-ath, Go-li-ath,

T. *p* *mf*
li-ath! Da-vid and Go-li-ath, Da-vid and Go-li-ath, Go-li-ath,

B. *p* *mf*
li-ath! Da-vid and Go-li-ath, Go-li-ath, Go-li-ath,

Cont. *p* *mf*

Org. *p* *mf*

38

Ob.

Fag.

Tpt. B♭

Timp.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Cont.

Org.

p

cres.

Da - vid and Go - li - ath! Da - vid, Go - li - ath, Go - li -

Da - vid and Go - li - ath! Da - vid, Da - vid and Go - li -

Da - vid and Go - li - ath! Da - vid, Da - vid, Da - vid and Go - li -

Da - vid and Go - li - ath! Da - vid, Da - vid and Go - li -

p

cres.

Full Score

52

49

Ob.

Fag.

Tpt. B♭

Timp.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Cont.

Org.

mf

mf

mf

ath! May e-vil fates re - lent, may e-vil fates re - lent, may e-vil fates re - lent, re - lent, re -

ath! May e-vil fates re - lent, may e-vil fates re - lent, re - lent, re - lent, re -

ath! May e-vil fates re - lent, re - lent, re - lent, re -

ath! May - e-vil fates re - lent, may e-vil fates re - lent, re - lent, re -

57

Ob. *f*

Fag. *f*

Tpt. B♭ *f*

Timp. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

S. *f*
lent, re - lent! Let Jes - se's son be kept by heav'n and Go - li-ath's day la - ment. A - men, A -

A. *f*
lent, re - lent! Let Jes - se's son be kept by heav'n and Go - li-ath's day la - ment. A - men,

T. *f*
lent, re - lent! Let Jes - se's son be kept by heav'n and Go - li-ath's day la - ment. A - men,

B. *f*
lent, re - lent! Let Jes - se's son be kept by heav'n and Go - li-ath's day la - ment. A - men,

Cont. *f*

Org. *f*

Full Score

54

68

Ob.

Fag.

Tpt. B♭

Timp.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Cont.

Org.

- men, A - men, A - men, A - men, A - - - men, A -

A - men, A - men, A - men, A - men, A - men, A - men,

A - men, A - men, A - men, A - men, A - men, A - men,

A - men, A - men, A - men, A - men, A - men, A - men,

80 *rit.*

Ob.

Fag.

Tpt. B♭

Timp.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Cont.

Org.

rit.

men, Let Jes - se's son be kept by heav'n and Go - li - ath's day la - ment.

A - - men, Let Jes - se's son be kept by heav'n and Go - li - ath's day la - ment.

A - men, Let Jes - se's son be kept by heav'n and Go - li - ath's day la - ment.

A - men, Let Jes - se's son be kept by heav'n and Go - li - ath's day la - ment.

56

92 **Meno mosso**

Ob. *sf*

Fag. *sf*

Tpt. Bb. *sf*

Timp. *sf*

Vln. I *sf*

Vln. II *sf*

Vla. *sf*

S. *p*
Da - vid and Go - li - ath, Da - vid and Go - li - ath, Da - vid and Go - li - ath,

A. *p*
Da - vid and Go - li - ath, Da - vid and Go - li - ath, Da - vid and Go - li - ath,

T. *p*
Da - vid and Go - li - ath, Da - vid and Go - li - ath, Da - vid and Go - li - ath,

B. *p*
Da - vid and Go - li - ath, Da - vid and Go - li - ath, Da - vid and Go - li - ath,

Cont. *sf*

Meno mosso

Org. *sf*

98 **Grave** 57

Ob. *sf* *pp*

Fag. *sf* *pp*

Tpt. B \flat *sf*

Timp. *sf*

Vln. I *sf* *pp*

Vln. II *sf* *pp*

Vla. *sf* *pp*

S. *pp*
Da-vid and Go-li-ath, May ev-il fates re-lent. A - - men.

A. *pp*
Da-vid and Go-li-ath, May ev-il fates re-lent. A - - men.

T. *pp*
Da-vid and Go-li-ath, May ev-il fates re-lent. A - - men.

B. *pp*
Da-vid and Go-li-ath, May ev-il fates re-lent. A - - men.

Cont. *sf* *pp*

Org. *sf* *pp* **Grave**


End of Part One

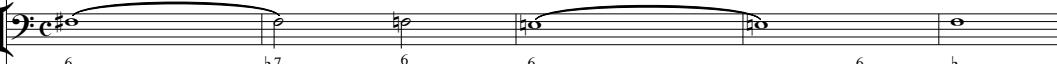
58


Recitativo

Full Score


1 SAUL


T. 
 Thou art not ab-le to go ag-ainst this Phi-li-stine, For thou art but a youth, and he a man of war.

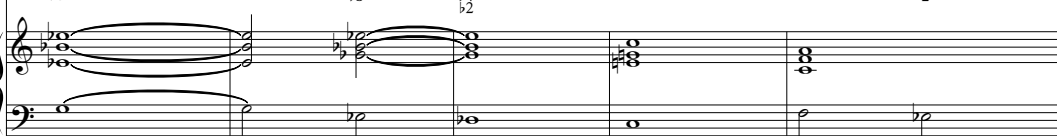
Cont. 

Org. 


6 DAVID


T. 
 Thy ser-vant did his fath-er's flock keep, For a lion and a bear did take our sheep. Thy ser-vant slew the beasts who


Cont. 

Org. 


11


T. 
 did mar-aud the land: Go - li-ath will be as them, for the Lord will de - li-ver me from his hand.


Cont. 

Org. 

15 SAUL

T. 
 Take then this ar-mour, it shall see you through. Go, Da-vid, and may the Lord be with you.

Cont. 

Org. 

Aria- "All Ye Who Fear"

1 Largo

Ob. *p* *tr* *3* *tr* *tr*

Vln. I *p* *tr* *3* *tr* *tr*

Vln. II *p* *3* *tr* *tr*

Vla. *p*

T. **DAVID** *p* *tr*
All ye who fear, lend

Cont. *p*

Org. *p* *tr* *3* *tr* *tr*

6

Vln. I

Vln. II

Vla.

T. *tr* *tr*
me thine ears. All ye who fear lend me thine ears All ye who fear lend me thine ears,

Cont.

Org.

106

18

Ob.

Vln. I

Vln. II

Vla.

T.

me thine ears. All ye who fear lend me thine ears

Cont.

Org.

22 **Fine**

Ob.

Vln. I

Vln. II

Vla.

T.

I need but five smooth stones and my sling a-lone. Men and wom-en, a-ban-don dread, his

Cont.

Org.

Fine

26

Ob.

Vln. I

Vln. II

Vla.

T.

Cont.

Org.

rue shall be known Men and wom - en, a - ban - don dread, his rue shall be known

D.C. al Fine



Duet- "Come To Me"

1 Andante

Ob.

Vln. I

Vln. II

Vla.

Cont.

Org.

p

p

p

p

p

D.C. al Fine

8

Vln. I

Vln. II

Vla.

T.

GOLIATH
p

B.

Cont.

Org.

Come to me, come to me, I will take thy staff from thee, I will give thy flesh to fowl, and feed thy blood to

15

Vln. I

Vln. II

Vla.

T.

DAVID
p

B.

Cont.

Org.

Come to me, come to me, ye whose belt hath sword and spear, in the name of God on high, the
beasts who prowl.

Full Score

64

22

Vln. I

Vln. II

Vla.

T.

B.

Cont.

Org.

One, whom thy breath hast de-fied. Come to me, come to me, come to me, come to me, come to

Come to me, come to me, come to me, come to



29

Ob.

Vln. I

Vln. II

Vla.

T.

B.

Cont.

Org.

p pizz.

pizz.

pizz.

f

me, come to me, come to, come to me. Come, come to me, come to me,

me, come to me. Come, come to me, come to me,

pizz.



111

66 Full Score

45 **molto rit.**

Vln. I
 Vln. II
 Vla.
 T.
 B.
 Cont.
 Org.

God on high, the One, whom thy breath hast de - fied.
 flesh to fowl, and feed thy blood to beasts who prowl.

Detailed description: This musical score segment covers measures 45 to 48. It is marked 'molto rit.' (very slow). The instrumentation includes Violin I, Violin II, Viola, Tenor, Bass, Contralto, and Organ. The key signature has three sharps (F#, C#, G#). The vocal parts (Tenor and Bass) have lyrics. The organ provides a sustained harmonic background with long notes.

Chorus- "David, O Terror"

Allegro

1

Ob.
 Fag.
 Tpt. B♭
 Timp.
 Vln. I
 Vln. II
 Vla.
 Cont.
 Org.

Detailed description: This musical score segment covers measures 1 to 4 of the Chorus 'David, O Terror'. It is marked 'Allegro' (fast). The instrumentation includes Oboe, Bassoon, Trumpet B-flat, Timpani, Violin I, Violin II, Viola, Contralto, and Organ. The key signature has three sharps (F#, C#, G#). The score begins with a forte (f) dynamic. The woodwinds and strings play active, rhythmic patterns, while the organ provides a steady accompaniment.

5

Ob.

Fag.

Tpt. B♭

Timp.

Vln. I

Vln. II

Vla.

CHORUS

S.

A.

T.

B.

Cont.

Org.

Da - vid Da - vid O, ter - ror,

Da - vid Da - vid O, ter - ror,

Da - vid Da - vid O, ter - ror,

Da - vid Da - vid O, ter - ror,

Full Score

68

9

Ob. *p* *cres.*

Fag. *p*

Tpt. B♭

Timp.

Vln. I *p* *cres.*

Vln. II *p* *cres.*

Vla. *p* *cres.*

S. *p* *mf*
The vil-lain's span is vast, The

A. *p* *cres.*
The vil-lain's span

T. *p*
The vil-lain's span is vast,

B. *p* *cres.*
The vil-lain's span

Cont. *p* *cres.*

Org. *p* *cres.*

115

Full Score

70

19

Ob.

Fag.

Tpt. B♭

Timp.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Cont.

Org.

is vast, The vil-lain's span is vast. Da - vid

The vil-lain's span is vast. Da - vid

faith and will re - main stead - - fast. Da - vid

vast, The vil-lain's span is vast. Da - vid

71

117

118

33

Ob. *p* *cres.* *f*

Fag. *p* *cres.* *f*

Tpt. B. *p* *cres.* *f*

Timp.

Vln. I *cres.* *f*

Vln. II *cres.* *f*

Vla. *cres.* *f*

S. *p* *cres.* *f*
Let thy faith and will re-main stead-fast, let thy faith

A. *p* *cres.* *f*
Let thy faith and will re-main stead-fast. Let thy faith

T. *cres.* *f*
main stead-fast. and will re-main stead-fast, let thy faith

B. *p* *cres.* *f*
Let thy faith and will re-main stead-fast. Let thy faith

Cont. *cres.* *f*

Org. *cres.* *f*

120

45

Ob.

Fag.

Tpt. Bb

Timp.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Cont.

Org.

Da - vid Da - vid Da - vid

Da - vid, O ter - ror, Da - vid, O ter - ror, Da - vid, O ter - ror, Da - vid Da - vid Da - vid

Da - vid, O ter - ror, Da - vid, O ter - ror, Da - vid, O ter - ror, Da - vid Da - vid Da - vid

Da - vid Da - vid Da - vid

51 **Allargando** **molto rit.**

Ob.

Fag.

Tpt. B♭

Timp.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Cont.

Org.

dim. *p*

dim. *p*

dim. *p*

dim. *p*

Da - vid Let faith _____ and will _____ re - main stead - fast.

Da - vid Let faith _____ and will re - main stead - fast.

Da - vid Let faith _____ and will re - main stead - fast.

Da - vid Let faith _____ and will re - main stead - fast.

dim. *p*

Allargando **molto rit.**

dim. *p*

DAVID

T. *1*
 Yea, the beast does ap-proach, no lon-ger shall his hid-eous breath en-croach, be swift, ye stones, ful-fill thy ho-ly chore,

Cont.
8
 $\flat 5$ $\frac{5}{4}$ 6 $\flat 5$ \flat $\flat 6$ $\flat 3$ $\flat 3$

Org.

GOLIATH

T. *6*
 the Phi-li-stine's wrath shall be no more. O, Fate! My blood hath spill'd, the youth hath slain me.

Cont.
 $\flat 7$ $\frac{7}{3}$ \flat $\sharp 3$ \flat $\frac{6}{4}$ $\frac{6}{3}$ $\flat 6$ $\frac{7}{3}$ \sharp

Org.

Chorus- "Hallelujah, Let All The Nations Rejoice"

Allegro ♩=100

1

Ob. *f*

Fag. *f*

Tpt. B♭ *f* *tr*

Timp. *f*

Vln. I *f* *tr*

Vln. II *f*

Vla. *f*

S.

A.

T.

B.

Cont.

Allegro ♩=100

Org. *f* *tr*

125

Full Score

80

13

Ob. *f* *p* *f* *mp*

Fag. *f* *p* *f* *mp*

Tpt. B♭ *f* *f*

Timp. *f*

Vln. I *f*

Vln. II *f*

Vla. *f* *mp*

S. *f* *p* *f* *mp*

A. *f* *p* *f* *mp*

T. *f* *p* *f* *mp*

B. *f* *p* *f*

Cont. *f*

Org. *f* *mp*

Hal - le - lu - jah! Hal - le-lu-jah! Hal - le-lu-jah! Hal - le - lu - jah! Let

Hal - le - lu - jah, Ha - le-lu-jah! Hal - le-lu-jah! Hal - le-lu-jah! Hal - le - lu - jah! Let

Hal - le - lu - jah! Hal - le-lu-jah! Hal - le-lu-jah! Hal - le-lu - jah, Hal-le-lu - jah! Let

Hal - le - lu - jah! Hal - le-lu-jah! Hal - le-lu-jah! Hal - le - lu - jah!

19

Ob.

Fag.

Tpt. B♭

Timp.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Cont.

Org.

f

f

f

f

f

f

f

f

f

Re - joice, re - joice, re - joice, re - joice, let

all the na-tions re-joice and sing! Re - joice,

all the na-tions re-joice and sing! Re - joice,

Re - joice, let all the na - tions re-joice, let the

23

Ob.

Fag.

Tpt. Bb.

Timp.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Cont.

Org.

all re - joice and sing, the na - tions, the na - tions, the na - tions, the

— re - joice and sing, re - joice,

— re-joice, re-joice, and sing, the na - tions, let all the na - tions, let all the na - tions, let all the

na - tions re-joice and sing, re-joice, all the na - tions, re - joice, all the

26

Ob.

Fag.

Tpt. B.

Timp.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Cont.

Org.

na-tions, the na-tions, the na-tions, let all re-joice and sing! Re-joyce, re-joyce, re-

the na-tions, let all re-joice and sing! Re-joyce,

na-tions, let all the na-tions, let all the na-tions, let all re-joice and sing! Re-joyce,

na-tions, re-joyce, all the na-tions, let all re-joice and sing! Re-joyce, let all the

f

tr

tr

tr

Full Score

84

30

Ob. *p cres.*

Fag. *p cres.*

Tpt. B♭ *p cres.*

Timp.

Vln. I *p cres.*

Vln. II *p cres.*

Vla. *p cres.*

S. *p cres.*
 joyce, re - joyce, let all re - joyce and sing, the na - tions, the

A. *p cres.*
 re - joyce and sing, re - joyce,

T. *p cres.*
 re-joyce, re-joyce, and sing, the na - tions, let all the

B. *p cres.*
 na - tions re - joyce, let the na - tions re-joyce and sing, re-joyce, all the

Cont. *p cres.*

Org. *p cres.*

33 **molto rit.**

Ob. *f*

Fag. *f*

Tpt. B♭ *f*

Timp. *f* *tr*

Vln. I *f* *tr*

Vln. II *f*

Vla. *f*

S. *f* *mp*
 na - tions, the na - tions, the na - tions, the na - tions, the na - tions, let all re - joice and sing! The

A. *f* *mp*
 the na - tions, let all re - joice and sing! The

T. *f*
 na - tions, let all the na - tions, let all the na - tions, let all the na - tions, let all the na - tions, let all re - joice and sing!

B. *f*
 na - tions, re - joice, all the na - tions, re - joice, all the na - tions, let all re - joice and sing!

Cont. *f*

Org. **molto rit.** *f* *tr*

86 **Meno mosso** ♩=95

Ob. *p* *p* *f*

Fag. *p* *p* *f*

Tpt. B. *f* *3*

Timp.

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

S. Lord hath won the vic-to-ry, the Lord hath won the vic-to-ry! Sound the trum-pets! Let voi-ces ring!

A. Lord hath won the vic-to-ry, the Lord hath won the vic-to-ry! Sound the trum-pets! Let voi-ces ring!

T. *mp* *f*
The Lord hath won the vic-to-ry! Sound the trum-pets! Let voi-ces ring!

B. *mp* *f*
The Lord hath won the vic-to-ry! Sound the trum-pets! Let voi-ces ring!

Cont. *p* *f*

Org. *p* *f*

43

Ob.

Fag.

Tpt. B♭

Timp.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Cont.

Org.

p *f* *mp* *tr*

Sound the trum - pets, let voi - ces ring. Sound the trum - pets, let voi - ces ring. Hal - - -

Sound the trum - pets, let voi - ces ring. Sound the trum - pets, let voi - ces ring. Hal - - -

Sound the trum - pets, let voi - ces ring. Sound the trum - pets, let voi - ces ring. Hal - le - lu - jah,

Sound the trum - pets, let voi - ces ring. Sound the trum - pets, let voi - ces ring. Hal - le - lu - jah,

p *f* *mp* *tr*

134

135

136

61 **rit.** **Più mosso** $\text{♩} = 120$

Ob. *f* *p* *f* *f*

Fag. *f* *p* *f* *f*

Tpt. B♭ *f* *p* *f* *f*

Timp. *f*

Vln. I *f* *p* *f* *f*

Vln. II *f* *p* *f* *f*

Vla. *f* *p* *f* *f*

S. *f* *p* *f* *f*
ry, Hal-le - lu - jah, A - men. Hal-le - lu - jah, A - men. Hal - le - lu - jah, hal - le -

A. *f* *p* *f* *f*
ry, Hal-le - lu - jah, A - men. Hal-le - lu - jah, A - men. Hal - le - lu - jah, hal - le -

T. *f* *p* *f* *f*
- to-ry, Hal-le - lu - jah, A - men. Hal-le - lu - jah, A - men. Hal - le - lu - jah, hal - le -

B. *f* *p* *f* *f*
- to-ry, Hal-le - lu - jah, A - men. Hal-le - lu - jah, A - men. Hal - le - lu - jah, hal - le -

Cont. *f* *p* *f* *f*

Org. *f* *p* *f* *f*

rit. **Più mosso** $\text{♩} = 120$

Full Score

92

69

Ob.

Fag.

Tpt. B♭

Timp.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Cont.

Org.

lu - jah, hal - le - lu - jah, a - men! Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah,

lu - jah, hal - le - lu - jah, a - men! Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah,

lu - jah, hal - le - lu - jah, a - men! Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah,

lu - jah, hal - le - lu - jah, a - men! Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah,

139

140

98 **Allargando** **molto rit.**

Ob. *ff*

Fag. *ff*

Tpt. B♭ *ff*

Timp. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

S. *ff*
Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, a - men!

A. *ff*
Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, a - men!

T. *ff*
Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, a - men!

B. *ff*
Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, a - men!

Cont. *ff*

Org. **Allargando** **molto rit.** *ff*

End of Part Two